The Old Radio Times

The Official Publication of the Old-Time Radio Researchers

May/June 2010 www.otrr.org 2319 Subscribers Number 49



The Cincinnati Convention has found a home...at last!

I can't take credit for it, the hotel found me. Brian worked for the Cincinnati North Hotel,(the hotel that closed on us last year) and now works for the Crowne Plaza. He told the staff about us. Tracy sent me an email saying they would like to have our convention. Went to see the hotel, and the rest is history. What a great experence we had this year with our convention. We have always had issues with the hotels where we have held the convention. We had no issues with the Crowne Plaza. The staff, from the top to the bottom, were great, and couldn't have been more helpful. I told them when I come out the Tuesday following the convention with my check I want next year's contract ready to sign. Next year's dates are: May 20, 21. I gave the hotel a Stone/Waterman award, which they are going to display in the lobby. Their contribution to the preservation of old time radio is that they are making it possible for us to continue to have more of the Cincinnati Conventions.

Everything considered this was one of our best conventions, and we have had some good ones. The Hotel had a lot to do with it.

I would go the Friends of Old Time Radio convention every year, and come back to give a report to our local radio club. The question would always come up, why don't we have a convention in Cincinnati? Nothing ever happened until one year we had a new member join named Jim Skyrm. Jim had some experience with conventions, so he found a small motel in KY where we had our first convention. We had 17 dealer's tables. There were no guest or re-creations. I had been going to the Friends of Old Radio for eleven years, so I had made friends with a lot of the dealers. When I ask three of them if they would come to Cincinnati if we had a convention they said sure. Terry Salomonson, Bob Burnham, and Gary Kramer

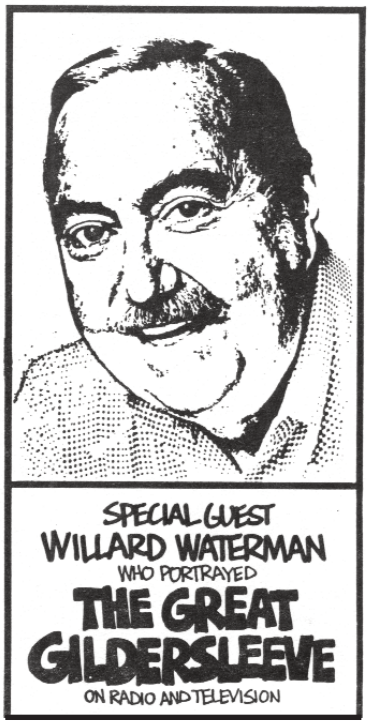
were the established dealers who came. Terry set a pattern of coming late that he has kept up over the years. He may have been on time this year. Gary's daughter got married one time, and he almost didn't go to the wedding. His grand daughter had something he had to go to this year. Bob has missed a few, but for the most part the all three of them have supported the convention over the years.Herb Brandenburg, the Old Time Radio Digest printer, sold cassettes. I sold old radio magazines I had collected over years for material to use in the Digest. We also had a dealer who sold old radios. In later years he would sell them on his way from the parking lot to the dealer's room. We had 100 in attendence.

The next year Dave Warren found the Marriott hotel and with the Windjammer restaurant. Under the Windjammer restaurant was space we used for the convention. Don't remember how many dealers tabels we had for sure, but it was around 30. We added re-creations that year. Again the attendence was around 100.

The next year at Newark convention I met Willard Waterman. It was his first visit there. When



The Marriott Hotel and the Windjamer restaurant



I gave my report to our radio club I suggested we invite a guest, Willard Waterman. There was a concern about what it would cost. This is when I went out on a limb, and said I would foot the bill. I have been credited with starting the Cincinnati convention, but this is not the case. Our local radio club was the one who created it. The limb I was out on wasn't a very long one as it turned out, our attendence was 300 that year. I got to spend a lot of time with Willard. Back in my home town, Portsmouth Ohio, I remember when he took over for Harold Perry. Never thinking that some day I might meet him, and become friends with him.

At Newark the next year on Friday night when Parley Baer came into the room Jay stopped what he was doing started playing the Gunsmoke theme song, and everyone gave him a standing ovation. He was very moved by this. Later he said he didn't think anybody remembered. Also that year Bob Hastings made his first visit, so for our 4th convention we had two guests. Again I was out on that limb, but we had good attendence so it was OK. We put them up front of the room and let them have at it with each other. It would have made a great night club act. We got it on tape, but someone, who will remain nameless, lost the tape.

This is how the Cincinnati convention got started. I don't have time or space to cover 23 years, and get this issue out on time. It's better, at this time, we review the 24th. Bob Burchett

Cincycon 2010

by Doug Hopkinson

The 24th Annual Old Time Radio and Nostalgia Convention of Cincinnati or CincyCon as it is increasingly being called, was held this year on May 7th and 8th. This is a bit later than previous years for this perennially anticipated Spring-time event. Although it may lack the long list of stars and rigorous schedules of events, presentations and recreations that FOTR and REPS offer, CincyCon offers a more intimate, social atmosphere. Regular attendees find it to be akin to a family reunion. This year was pleasantly no different in that respect. What was different was the venue.

This year's convention was held at the sumptuous, Crowne Plaza in nearby Blue Ash, Ohio. A step-up from last year's locale which itself was a vast improvement from the "ever changing names and management" hotel of previous years. Although this writer can't comment on the guest rooms, the hotel itself was very nice with ample rooms for vendors and recreations. The presentation room was rather small and inconveniently located away from the main event. This resulted in a smaller than normal turn-out for the 3 scheduled presentations. It was suggested that for next year's convention perhaps the spacious recreation room could be utilized for the single hour of a presentation. This would not only increase interest by being at the heart of the event but it would also increase the audiences for the presentations by affording more available seats. Other great features of the Crowne Plaza are a large open dining area that serves buffet meals (which were very good), an on-premises restaurant and bar, a business area that has computers and printers and last but not least are the excellent staff of employees that are very friendly and helpful. The immediate neighborhood has plenty of eateries nearby including Travis Conner's new personal favorite, Sammy's Gourmet Burgers which is just around the corner.



Doug Hopkinson, Bob Burchett, & Ryan Ellett

The vendor room this year had some new sellers and was missing some old ones. Among the missing were Fred Burney and his wife Ellen. Among the new was a gentleman named Morton Crouch that set up in a rear corner of the room. At first it was rumored he was doing temporary tattoos but upon would put your face in place of someone else's face in a photograph. There were several hundred different photos to choose from. The photo above is a prime example of Morton's fine work. Although this particular seller appeared to be doing quite well in sales, it has been suggested that he could do even better at CincyCon by adding pictures of old time radio stars to his repertoire.

Over the last decade, the general product line in the vendor room has been shifting. Reels, cassettes and transcription discs have given way to mp3's on cds and dvds. Video dvds of vintage television and movies are prevalent now.



The young and charismatic author, researcher and entrepreneur, Martin Grams Jr. was doing a brisk business at his table, selling dvd videos along with his books. His most recent co-authored tome on the Green Hornet was in high demand.

Bob Burchett, CincyCon's founder, has always made sure that the vendors get the lion's share of the time. His philosophy is to afford them every opportunity to peddle their wares by severely limiting the number of informational presentations and re-creations thereby allowing for maximum pedestrian traffic through the vendor room. This is why CincyCon is a much different feel than FOTR or REPS. Instead of rushing from event to event to event, there is plenty of time to visit with friends and acquaintances and even make new ones.

This year's convention featured an all-new trivia contest that was emceed by its creator, Dangerous Dan Hughes. The questions asked of the participating teams ranged from easy to near impossible. According to the two judges, the winning team edged out the nearest competition by only one point. There was some very low-level grumbling in the audience as to the veracity of the judges but it was quickly extinguished by the excellent show of good sportsmanship on the part of the second place team. Turn-out for this new after-hours event was good and the general consensus was two thumbs up for a continuation next year.

There were 3 presentations done this year. Martin Grams Jr. presented an hour's worth of cartoons and short films that all had a strand of old time radio contained within them. The favorite seemed to be a very early Burns and Allen short. Ryan Ellett did a fascinating hour on a 1930's Sci-Fi show called Phenomenon. Ryan's research and excellent organizational skills were clearly evident during his presentation of this newly discovered radio show. He played a few minutes of the show which left many in the audience wanting to hear more. Yours truly, Doug Hopkinson, did a presentation on two heretofore unknown shows; Louie's Hungry Five and Gleason and Armstrong. I was ably assisted by Ryan Ellett on the LH5 portion as he was a tremendous help in researching this late 1920's Chicago radio show. I went solo on the 1930 Gleason and Armstrong radio show portion of the presentation. The major point that needs to be imparted here is that three "new" old radio shows were revealed to the audiences attending these presentations. The average audience for all three presentations was no more than 35

people. Again, it should be pointed out that the audiences may well have been larger had the presentation room been larger and more conveniently located.

A new face at the convention this year was Ken Stockinger who is heard regularly on Radio Once More dot Com. He was quite a visible and audible presence during the 2 day event. It's pretty safe to say Ken is no shrinking violet. This writer can also confirm that Ken is a very warm hearted and sincere individual. He was presented with the Parley Baer award by Terry Salomonson.

Despite rumors that attendance was up this year, there were several key people missing that are normally in attendance. Among the missing were Ken Piletic, a long time collector and friend to many, who has been videotaping all the proceedings of the CincyCon for many years. Charlie Summers, owner and iron-fisted editor of the online OTR Digest. Peyton Powell, probably the number one fan and supporter of CincyCon and most recently, actor. Derek Tague, researcher, interviewer, panel host and Mayor of the Ether was conspicuously absent.

Many members of the Old Time Radio Researchers group were missing including Scott Carpenter, Andrew Steinberg, David Oxford and Paul Urbahns.

Among the notables that were in attendance were Jack French, collector, author and editor of MWOTRC who received 2 awards. Jim Cox, author extraordinaire. Francis Nevins, professor and author. Michael Biel, professor, collector and researcher. Ryan Ellett, collector, extreme researcher and writer (Watch this one. He is going places.). The extremely talented pair from Theatre of the Mindless, Steve Jansen and his (no lie, to-die-for, beautiful and charming) sister Laura Jansen. (Not that Steve isn't beautiful and charming but this writer doesn't swing that direction.) Both of them have been performing at CincyCon in re-creations for several years and each time they wow the audience. Steve is a former recipient of the Dave Warren award. This year Laura was presented with the same award and deservedly so. Ron Sayles, collector, researcher and archivist of the dead. Jim Widner, collector, researcher and member of the ORCATS. Jim Beshires, collector, researcher and founder of the OTRR group. Meredith Granger, Indianapolis radio personality and actor. Floridian Belle, Melanie Aultman, note-taker, reporter, moonpie distributor and friends with everyone. There are many others that deserve a mention here but unfortunately this piece needs to end too soon.

The special guest stars this year were Bob Hastings, Rosemary Rice and Esther Geddes McVey. They all did a marvelous job as they do every year. There was a very good interview / question-answer segment with Bob Hastings and Rosemary Rice done by Don Ramlow in place of the traditional Bickersons re-creation.

This year marked the first time in many that there was not a final night dinner event prior to the awards ceremony. It was missed by many. The final night dinner drew everyone together and gave CincyCon a better closing. This year's ending seemed less fulfilling. No matter how bad the food ever was, having dinner with the "family" was better than hanging at Sammy's Gourmet Burgers before the awards ceremony.

Regardless of opinions, rumors, innuendos and critics, Bob Burchett made the announcement at the very end that there will indeed be a CincyCon 2011. This was unprecedented! Bob has always left us guessing, hoping and praying for the next convention. This upcoming one will be the 25th anniversary. Don't miss it! It will be held on May 20th and 21st, 2011 at the very same Crowne Plaza Hotel in Blue Ash, Ohio. It should be a good one; it may be the last one. This writer plans to be there, the good Lord willing and the crick don't rise.

CINCINNATI CONVENTION

A SUCCESS IN ITS NEW LOCATION

by Melanie Aultman

To attend the Cincinnati Old-Time Radio and Nostalgia Convention is to be flexible. After publicity had already gone out, we had a repeat of last year's change in hotels in the final hours. This time, though, the Crowne Plaza on Pfeiffer Road in Blue Ash was a definite improvement. http://www.crownplaza.com/blueash A more modest but still friendly-staffed, clean and quiet Red Roof Inn is just across the street. Neither hotel has a shuttle to the airport, but for hire companies are available. Of course the ever-amiable Bob Burchett, Jerry and Barbara Williams and Dave and Barbara Davies made multiple trips and many drove or arranged rides with friends.

In keeping with the "reunion" feel of this event, various "family" members made special plans to meet before, during and after the convention. Arriving a day or two in advance affords an opportunity to explore the area. The Cincinnati Museum Center at Union Terminal is a popular destination. Gold was the subject of this year's rotating exhibit, and the IMAX movie was Under the Sea. Warning: if you aren't fond of being around school field trips, this isn't for you! http://www.cincymuseum.org

Due to the change in locale, new traditions regarding restaurant choices were made. The closing of a favorite Bar-B-Q place had some checking out a recommended fancier Mongomery's two locations---one close to the hotel, and the other by the Ohio River. http://www.montgomeryinn.com/ Within walking distance of the Crowne Plaza are a Bob Evans and a Subway. Next door's Office Depot proved to be convenient as well.

The hotel has a business area with computers and free printing, gym, indoor pool, a small restaurant/bar, and a larger dining area with occasional buffets. Accommodating staff extended hours for us so those who wanted to could eat and socialize after the evening events. The Radio Researchers group kindly donated coffee and tea each day. http://www.otrr.org/



Barbara Davies and Lennell Herbert-Marshall selflessly manned the registration desk, wrangling the many raffle donations and ticket sales. Winning tickets were eagerly drawn by Dan Hughes. I was happy to receive cds of three shows that are new to me from a Radio Spirits set contributed by Jim Widner. It looked like there was a very good return on ticket investments---some folks probably had to mail winnings home. Thanks, donors!

An ample rehearsal/re-creation room handily abutted the dealer's space. As always, it was nice to leisurely browse the wares, reconnecting with old friends and meeting new ones. The dealers are considered family too and we did miss Fred and Ellen Burney. (Fred has a detached rettina, and can't lift anything heavy for two months.)

Throughout the convention, calls were made to and from some who were not able to be with

us in person. One such call came from long time attendee Steve Hiss. He wanted to let everyone know that he had been in touch with Peg Lynch, she of Ethel and Albert and other fame. Ms. Lynch has attended in the past and wanted to send her best wishes and know how the event was proceeding.



Neal Ellis and Ken stockinger

New this year was the addition of Neal Ellis and his Radio Once More on-air co-host Ken Stockinger broadcasting almost continuously from the event. They were joined by Terry Salomonson, Martin Grams, Jo Snyder, Sharahn Thomas and friend Rick Paine. http://radioonce-more.com/

Another welcome newcomer was Morton Crouch who photographed your face superimposed on a choice of celebrity body and background (even, I'm told, removing wrinkles!) Gales of laughter could be heard as folks shared their results.

The room provided for Friday and Saturday's presentations was a bit small and not very conveniently located on the second floor. Still, Martin Grams, Jr. organized a showing of OTR in the Movies clips. Included were cartoons, a "Command Performance," an Edgar Kennedy attempt to fix a radio, and "Lambchops" featuring a young Burns and Allen. A vocational film on radio professions was interesting (if now sexist).



Doug Hopkinson

Friday afternoon Doug Hopkinson presented some of his latest research efforts on two little-known programs. Louie's Hungry Five (also featured in April's Radiogram), is an original WGN Chicago syndicated comedy about a small German musical band performed in German dialect. He then discussed his investigations into Gleason and Armstrong, AKA Knights of the Road, a Union oil sponsored endeavor about two average Joes who aspire to own a gas station. Saturday morning Ryan Ellett shared his discovery (right in his home state of Kansas) of Phenomenon, a Science Fiction time travel series created by Arthur B. Church. Works in progress, expect to hear more about them all.



Ryan Ellett



Penny Swanberg, Dave Davies, & Mary Ramlow

Friday evening brought re-creations of The Bickersons and X-Minus One. Special guests Bob Hastings, Rosemary Rice and Esther Geddes McVey all participated in various productions throughout the convention. A large number of non-professionals tried out for roles in Saturday's "lost" 1941 episode of Duffy's Tavern. The script was transcribed by Derek Tague from one in the Abe Burrows papers located at the New York Public Library for the Performing Arts. Secondary roles in Gunsmoke and Our Miss Brooks were cast with non-pros as well. Jerry Williams, Dave Davies, Penny Swanberg and Mary Ramlow lent their sound effects expertise to the re-creations.



***The Tom Mix Ralston Straightshooters**, winners of the First Annual Cincinnati OTR Trivia Bowl. Left to right: Jim Widner, Jack French, Meredith Granger, Randy arson*

Another addition this year was a Trivia Bowl, organized and hosted by Dan Hughes. Teams of four entered answers to ten questions grouped in categories such as detectives, comedies, etc. Martin Grams and Terry Salomonson served as judges. The winner was the team of Jack French, Jim Widner, Meredith Granger and Randy Larson. Behind them by only one point were Ryan Ellett, Travis Connor, Jim Beshires and his friend Don. A good time was had by all. Start boning up now for next year---the competition is fierce.



Don, Jim Beshires, Ryan Ellett, Travis Connor



Saturday evening Don Ramlow directed his All Ears Theater in Dan Turner---Hollywood Detective, expertly written by member Deborah Hanley. http://www.allearstheatre.com/ When consummate professionals Bob Hastings and Rosemary Rice were not happy with another choice of The Bickerson's script, Don conducted a Q and A session with them in that timeslot. It was very well-received, and hopefully will be repeated in the future.

The convention closed with fearless leader Bob Burchett turning the mike over to Terry Sa-

lomonson who presented the Parley Baer Award to Ken Stockinger. Next, Don Ramlow presented Dave Warren Awards to Laura Jansen and Jack French who also received the Stone-Waterman Award. Terry Solomonson then received a Dave Warren Award from Bob. Picture taking ensued. Dan Hughes has created http://cincyotr.info/ for the sharing of information and all things Cincy-con. There one can find questions and comments, a link to pictures taken by Canadian first timer Jim McCuaig (welcome), and videos of the Duffy's Tavern re-creation and the Hastings-Rice Q and A provided by Jim Widner. Stop by and add your two cents!

The Crowne Plaza Hotel has already been booked for May 20-21, 2011, the convention's 25th. Mark your calendars now and plan not only to come, but encourage others to attend this laid back but always fun "reunion." Bob gives the best hugs!

An earlier version of this article appeared in the June 2010 issue of RADIO RECALL, the journal of the Metro Washington OTR Club.



Rosemary Rice and Bob Hastings

In conclusion...

I would like to again thank all the Radio Researchers for their generous contributions to the convention. Your help makes it possible for this event to continue. Make you plans to attend next year. May 20,21,2011.

Editorial Policy of the Old Radio Times

It is the policy or The Old Radio Times not to accept paid advertising in any form. We feel that it would be detremential to the goal of the Old Time Radio Researchers organization to distribute its' products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said. The Old Radio Times will run free ads from individuals, groups. and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the groups goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group or any group devoted to nostalgia. Submit your ads to: haradio@msn.com

Edited by Bob Burchett
haradio@msn.com
Distributed by Jim Beshires
beshiresjim@yahoo.com

SUPPLEMENT #4
NOW AVAILABLE

The 3rd Revised Ultimate History of Network Radio Programming & Guide to All Circulating Shows

Written by Jay Hickerson October, 2009

Lists many changes to network programming.

Lists many new dated shows in circulation with the source of every show.

Lists more theme songs

Supplement #4
$10.00 plus $1.50 P&H

Supplements #1-4
$25 plus $2.50 P&H

Supplements #2-4
$20 plus $2.50 P&H

Supplements #3-4
$15 plus $2.50 P&H

Cost of entire 540 page book with all Supplements

$62.00

Please add $5.00 for P&H

Subscribers to the Old Radio Times get a $10 discount if they buy the whole book. Their cost is $52 plus $5 P&H for a total of $57.

Jay Hickerson, 27436 Desert Rose Ct.
Leesburg, FL 34748 352.728.6731
Fax 352.728.2405 Jayhick@aol.com

Thoughts on Art Linkletter

by Jim Cox

Art Linkletter's passing removes one more key radio player from those days.The initial press release I read failed to mention that House Party and People Are Funny had appeared on radio. Actually, that's where they began, but what journalistic twit born since the 1960s remembers (or researches) that?

When I was in the sixth grade, Linkletter came to my city for three afternoons of live broadcasts of House Party from our Armory Auditorium. My mom got special permission from my teacher to let me out of school early all three days so we could attend. I was fascinated by radio already, and when Linkletter stepped before the microphone at 3:30:00 and inquired, "Ladies, who sponsors the next program?" And all of us shouted on cue, "General Electric!" I had an idea what I'd like to do in life. (It wasn't to work for GE.)

In the 1980s, I was working a reportorial job and Art Linkletter came to a nearby town to speak at the local college. He had the students eating out of his hand. By prearrangement, I went to lunch with him following his presentation. I found the man to be as personable, yet enthusiastic as I had witnessed so many times over the airwaves. He possessed an energy and drive and magnetic charm that made him a delight to spend time with. He had an incredible personality and I never forgot how he lit up a room.

The last time I saw him, at a SPERDVAC convention a few years ago, he was called on to say a few words and told about a young lad that had appeared on his show. The child was obviously down the day Linkletter encountered him. Inquiring what was wrong, the kid replied, "My dog just died." Trying to comfort the distraught



boy, Linkletter assured him he would probably be reunited with his favored pet some day in Heaven for God probably needed him there. The boy looked at the host perplexed and asked: "Mister, what would God want with a dead dog?"

Kids said the darndest things. And Linkletter when he held up some unmentionable garment or flask that he found in a lady's purse in the audience for all to see -- said a darn thing too when he quizically inquired: "What ever would you have one of those in there for?" He knew how to bring down the house, and there was never one like him in the years after he left the air.

Those of us fortunate to live through his era were blessed.

Secret Codes in the Golden age of Radio

by Stephen A. Kallis, Jr,

In the film, A Christmas Story, the narrator (Gene Shepherd) relates how Ralphie joined for a Little Orphan Annie decoder pin. Eventually, he found an abandoned tin of Ovaltine, sent in for a pin, and the first message he deciphered was supposed to be a commercial for the product.Cute story, but inaccurate. The messages were invariably hints to the forthcoming episode of the serial.

That aside, the Old-Time Radio world was occasionally populated with cryptological premiums. Not only Little Orphan Annie, but Captain Midnight and Tom Mix Ralston Straight Shooters offered such premiums.

Someone at Ovaltine apparently caught the cryptology bug, because the Little Orphan Annie show seems to have started a lot of the business.

Ovaltine announced the Radio Orphan Annie Secret Society in 1934. In the Secret Society manual, there was a simple scheme for a secret-message cipher. Every letter was represented by a number that was twice its position in the alphabet (i.e., A=2, B=4, C=6, ..., X=48, Y=50, Z=52, and &=54). The following year, Ovaltine offered membership pins in the Secret Society that could be used to decipher messages



Radio Orphan Annie Secret Society 1935 Secret Decoder Pin.

These continued annually through the last year of Ovaltine sponsorship, with the 1940 Speedomatic Decoder Pin, which was shown in the Christmas Story film. Ovaltine continued the tradition with Captain Midnight, but the Secret Decoder Pins became Code-O-Graphs, and the associated organization was the Secret Squadron. The Code-O-Graph looked more "official" than the earlier Radio Orphan Annie items, but used the same kind of cipher scheme.



1941 Captain Midnight Mystery Dial Code-O-Graph

With the new program, the Code-O-Graphs were a hit, and secret messages remained part of the show until the program shifted to half-hour format in the Fall of 1949, when someone decided that the program needed no secret messages, since there were no cliff-hanging elements in the new format.

The idea of sending secret messages to give listeners who were insiders a slight edge, though, wasn't limited to Ovaltine-sponsored shows.

One show that had actual "decoders" was Ton Mix Ralston Straight Shooters. In contrast to most other shows, the Tom Mix cryptological items were actual code devices.

To a cryptologist,a cipher is a message where each character in a message is changed individually (e.g., using the Orphan Annie cipher mentioned above, "cab," as in taxi, would be "6-2-3"). By contrast, the signal "SOS" is known internationally as meaning, "I am in distress and require assistance."



Six-Gun Decoder

Codes need not be

collections of letters. A traffic sign with a circle and diagonal line means not to go the imaged activity, as entry, left turn, etc.

The Tom Mix Ralston Straight Shooters program actually had "decoders," where the devices actually used codes. The 1941 Tom Mix Six-Gun Decoder badge hat an image of a revolver that was surrounded by some iconic symbols.

The gun could swivel, so the barrel could be pointed at each of the symbols. The revolver is connected to a pointer in the back of the badge. The pointer on the back indicates words or phrases, so that each symbol has a unique meaning.

Tom Mix Decoder Buttons Set. If a question was asked, the listener was advised to look on the back of a specific character's button for the answer.

Possibly the most sophisticated cipher device ever offered as a radio premium was the cardboard "decoder" of the Tom Mix Secret Ink Writing Kit.



Most so-called "decoders" used what cryptologists call "simple substitution," meaning that the same letter or number in each message always stands for the same letter. A more complicated type of "decoder" operates on a scheme that enables one number or letter in a message to stand for more than one letter. One "decoders" that could do this was part of the Tom Mix kit.

The cardboard decoder had different windows over the letter scale. Each window was numbered. By choosing a repeating number scheme, say, 1,3,4,2, ..., 4, 2, ..., pointing the arrow at a letter to be enciphered and recording the letter in the corresponding window,
Such a scheme is much more difficult to crack (cryptanslyze)
than the simple substitution used in most radio "decoders."
With a shift of sponsors, the tradition was so established that Little Orphan Annie offered "decoders," but made of paper rather than brass.
One of the radio programs with the most innovative premiums was Sky King. Although the show didn't send out enciphered messages, it did have a highly sophisticated premium for field agents. The Sky King Spy-Detecto Writer had a magnifier, an inch scale, a printing mechanism, and a cipher disk.



Tom Mix Secret Ink Kit Decoder.



Sky King Spy-Detecto Writer. Issued in 1949, it is apocket-sized premium with multiple functions

Editor's note: This article will continue of page 28 Stephen sent the article to Jack French first for his club newsletter, Radio Recall. Jack suggested he sent it me, because we have more subscribers, and color would add to the presentation. I just recieved another email from Jack with more material for the article after I've almost finished this issue. It would be too much work to revise the whole issue to continue the article here where it belongs. Sorry for the inconvence.

SEEKING THE "LOST" LONE RANGER

by Martin Grams Jr.

Perhaps the most popular question asked by fans of old-time radio programs is "Why are there missing recordings to my favorite radio show?" The reasons vary from one radio program to another. For example, for the Mutual run of I Love A Mystery, the network was contracted to save a recording of every episode beginning in 1949. Carlton E. Morse, producer and creator of the series, admitted years later that he failed to follow up and as a result, the network chose to save money by reusing the same tape for other radio programs. For Information, Please,

every broadcast from May 17, 1938 to early 1945 was recorded for playback on the West Coast at a later time slot. When the series was broadcast live across the country in February of 1945, coast-to-coast, there was no further need to record the broadcasts.

Very few people (if any) saw future commercial value in the radio broadcasts. Moments after the drama concluded and the microphones were turned off, the scripts were tossed into the garbage and the cast spent the next week preparing for the next production. There was also a cost involved and someone had to pay the bill. For Lipton Tea, the sponsor insisted on paying for every episode of Inner Sanctum Mystery to be recorded via transcription disc, mostly for legal purposes. For Suspense, the Columbia Broadcasting System required every episode to be recorded for the same purpose. Anthology programs were often subject to claimants shouting plagiarism and saving the recordings would, on rare occasion, save the network from a potential lawsuit by verifying what was said during the broadcast. Supposedly (though not yet verified through historical archives), announcer Ernest Chappell paid for every episode of Wyllis Cooper's Quiet, Please to be recorded because he enjoyed the stories and played the lead in almost every broadcast. DuPont insisted on recording every episode of The Cavalcade of America beginning in 1935, for documentation purposes and later for publicity when every guest celebrity received a complimentary transcription disc of their performance, and posed for photos.

For George W. Trendle, it was a business decision. Unless the series could be syndicated (sold to smaller radio stations for local sponsorship), there was no reason to record the radio broadcasts. The price was deemed too expensive when, according to Trendle, retaining a copy of every radio script sufficed in accurate record



keeping. In the fall of 1938, it was costing Trendle $90 per broadcast to have The Green Hornet transcribed, giving you an example of the price tag. Focusing our attention to the Masked Man of the plains, recordings of The Lone Ranger are many. In excess of 1,600 originals plus 410 repeat shows (1954-56) have been in collector hands for decades. But with the exception of the Dec. 17, 1937 broadcast, virtually no pre-1938 episodes are known to exist in recorded form. The reason was obvious. Until that point of time, Trendle had not decided to offer the series to local, independent radio stations across the country.

The origin of the Dec. 17, 1937 broadcast contains a fascinating back story. During the Jan. 13, 1938 broadcast of The Green Hornet, the title character pays a late-night visit to the house of Judge Woodbury, known for being strict in his courtroom and in need of a little push to set a trap and expose a crooked attorney. The Green Hornet climbs through the window of the judge's

bedroom. As the announcer describes ...

ANNOUNCER: The slick black car of The Green Hornet with its super-powered motor was parked in the drive of Judge Woodbury's home a few minutes later. The Judge was listening to The Lone Ranger, one of his favorite radio programs, half dozing in his chair.

To accomplish this trick, Striker's notes on the script suggested playing a recording of The Lone Ranger. But at the time the script was written, Trendle had never recorded any of the Ranger broadcasts. The series had always been broadcast live on a coast-to-coast hookup. So the Dec. 17, 1937 was recorded for the purpose of this Green Hornet scene and was the spark that launched Trendle into the transcription business, leading to a transcription of every episode of The Lone Ranger beginning with the broadcast of Jan. 17, 1938.

The earliest public announcement came on Monday, Jan. 10, 1938, when King-Trendle released a statement that The Lone Ranger was riding cross country and not just the western plains. Coincident with the Republic Pictures movie serial scheduled for release in Feb., King-Trendle announced it would market transcriptions of the radio series for Feb. 1 assignments. The strong growth of the series since it premiered four years previous showed promise and broke all records for mail response for WXYZ, the flagship station of the Michigan Radio Network. Then heard over 27 stations, Trendle wanted to expand his empire with transcription discs and began advertising the series, claiming the discs would be available for broadcast starting Feb. 15. Sales were certainly impressive and profitable, leading to Trendle's second transcribed series, Ann Worth, Housewife.

Yukon soon followed, among other programs produced by the Trendle empire. This means the first 775 episodes of The Lone Ranger were

We are offering a FREE issue in hopes you like what you see, and will want to subscribe. Use the handy coupon below.



☐ Yes, send me a free issue of the Digest.

☐ Enter my___year(s) subscription at _____
One year $15 for 4 issues.

Name _____

Address _____

City _____

State_____ Zip _____

I0280 Gunpowder Road Florence, KY 4I042
888.477.9112 haradio@msn.com

never recorded and therefore, a Holy Grail among Ranger fans. The chance that even one additional pre-1938 episode is discovered is so remote that readers of this magazine have better odds on being struck by lightning before they will hear an early Lone Ranger adventure.

While it is estimated that between 150 and 200 broadcasts are not known to exist from 1938 to 1956, an official list has not yet been completed. Recent attempts have begun to produce a detailed list of official "lost" episodes. The primary complication is the fact that The Lone Ranger broadcasts never announced script titles over the air, unlike broadcasts of The Shadow and The Witch's Tale. This means any recordings labeled with a title and airdate for a supposedly "lost" episode needs to be paired up with the original radio script, for a true and accurate confirmation. Thankfully, almost every radio script has been accounted for, thanks to three large archives along the East Coast.

Another complication is the new MP3 technology. Unscrupulous vendors are replicating pre-existing recordings and re-assigning them with titles and airdates for "lost" episodes and customers are not only being duped into believing they have a recording of a "lost" episode, but recent efforts to verify these MP3 collections available for sale have all proven to be dead ends. Future verification of "lost" programs being sold on MP3 format have been abandoned, on the grounds that further time spent on this technology is wasting the time of all volunteers involved. Instead, archival collections with recordings originating from transcription discs are being consulted at the present time. This includes Audio Classics in Michigan, where a vast depository of George W. Trendle's personal collection is being safely stored and preserved. One attempt to refer to SPERDVAC's collection and source material recently went unanswered. Two associates


Brace Beener

employed at the Library of Congress have been extremely instrumental in retrieving delicate, original documents from storage, for the purpose of consultation and comparison with the original recordings.

All of these efforts have not been in vain. Beginning with recent postings on the Old Time Radio Digest, and thanks to the response of old time radio clubs across the country, Dick Olday, Peter Huber, Jim Nixon and Terry Salomonson, the discovery and confirmation of three episodes formerly considered "non-existing" have been found in collections and scratched off the list. The recordings have apparently been in collector hands for years (possibly decades) on audio cassette, including the old time radio club in Buffalo, New York. But no matter how much work and effort goes into this project, a number of these "lost" episodes will more than likely remain lost forever. The Christmas broadcasts of 1939 and 1940 were never transcribed. It was believed that a holiday-themed episode in syndication airing during the summer months (such as July) would not be practical. In other cases, transcription discs were purposely destroyed. The broadcast of February 21, 1940 featured the following exchange:

MORT: I'll get yuh, yuh dirty . . .

DUSTY: Blast it, Mort! Let Hank go!



To shocked listeners at NBC it sounded as if one of the characters had overstepped the bounds of radio politeness. A hurried phone call to WXYZ produced a copy of the offending page from the script and an admission that "the combination of the two lines sound very bad and suspiciously like Mort called the other character 'a dirty bastard.'" Scratch one transcription episode.

In late 1957, Betty Joyce, a former script writer for George W. Trendle, expressed her disappointment that radio scripts she wrote for the series (and Sergeant Preston of the Yukon) were being adapted for the television program, without compensation. Trendle believed that he owned the rights to all of the radio scripts, having paid for the copyright registration and her salary for writing the scripts in the first place. But Betty Joyce was a member of the guild and guild rules dictated otherwise.

On February 17, 1958, Trendle was served a court order to turn over to Betty Joyce's attorney all of their books and records with reference to her scripts being used on radio and television. Trendle immediately contacted Fred Flowerday at Special Recordings, then handling storage for all of Trendle's scripts and recordings. Three of Joyce's Ranger scripts had indeed been adapted for the initial 52 Lone Ranger television productions, and she felt a royalty was due from Trendle, who claimed full ownership.

This, however, started a call for research into the other writers responsible for Ranger, Preston and Hornet scripts. Trendle realized her claim opened the door for lawsuits from other script writers. Trendle attempted to track down the writers to see if they would sign a general release, allowing, without compensation, that their radio scripts be used for television production. Trendle could not change the contracts which the writers had already signed, because they were part of the records of the corporations whose stock he sold to the Wrather interests. While the contracts clearly stated each writer forfeited the rights to the scripts they wrote for radio, nothing in the contracts referenced television adaptations, with or without compensation.

By June 10, 1958, every copyrighted script and transcription disc had been inventoried, with a complete breakdown of script writers, among them: James Lawrence, James Hunter, Leo Boulette, Jean Schneider, Timberlake, and Lee Randon among others. Fran Striker was the first to turn over a release, and Trendle made duplicate copies so Tom Dougall, Dan Beattie and Steve McCarthy could do the same. Meanwhile, a pretrial hearing regarding the Joyce suit was held on July 16. At a final preliminary hearing on August 20, the judge suggested that before he placed the case on the trial docket, both parties make a final attempt to settle the matter. As a result, considerable time was spent and with the assistance of the court, they agreed on a settle-

ment figure. An order of discontinuance was drafted and the matter was settled officially on September 10, when Betty Joyce was paid $4,500 for fully dismissing and closing the suit, with no action for damages to be filed in the future.

On February 17, 1958, Trendle was served a court order to turn over to Betty Joyce's attorney all of their books and records with reference to her scripts being used on radio and television. Trendle immediately contacted Fred Flowerday at Special Recordings, then handling storage for all of Trendle's scripts and recordings. Three of Joyce's Ranger scripts had indeed been adapted for the initial 52 Lone Ranger television productions, and she felt a royalty was due from Trendle, who claimed full ownership.

By September, Trendle had been unable to track down many of the former script writers, including John Hunter Lay, Lee Randon, Leo Boulette, Jim Lawrence, Timberlake, Jean Schneider and others. In what might be considered sacrilege to hundreds of thousands of fans across the country, a complete list of scripts and discs written by the elusive writers was made and used as a check list to purposely destroy all evidence of their contributions. To date, half of the "lost" episodes of The Lone Ranger after 1938 were successfully destroyed and there are no existing recording or scripts for a percentage of those episodes, with the exception of scripts registered for copyright and now housed at the Library of Congress. (And this author has discovered that a small handful of those scripts are still elusive even at the L.O.C.)

Recent efforts have also begun cataloging every episode of The Lone Ranger radio program including the "lost" episodes. This includes plot summaries, copyright registrations, exact spelling of the script title and broadcast date -- and is quite possibly the only method of preservation that can be accomplished for radio broadcasts not known to exist in recorded form. The following episode guide includes eleven such examples, selected at random. The author of these episode entries was Fran Striker, who never began assigning a title to the scripts until 1940, so there are no official titles for these 1933 broadcasts. It should also be noted that during these broadcasts, the character of the Lone Ranger had a distinct laugh -- a trademark that would eventually be dropped for a more serious depiction of the Masked Man.



Episode #101 [TITLE NOT LISTED ON SCRIPT] Broadcast September 21, 1933

Copyright Registration Number DU# 41369, script received at Registration Office March 13, 1936. **Plot:** Bessie Bixby and her husband Ben are in dire straights. Thieves stole their tin box containing the money they saved up for taxes. Idaho Pete, living right outside of Golden Gulch, is accused of the crime. But the Lone Ranger had made arrangements to put Pete in jail



The Lone Ranger Sale

overnight so he would have an alibi for the robbery. Tonto disguises himself as Idaho, complete with whiskers, and resides in the shack long enough for a confrontation between Ben and the local doctor. Thanks to the meddling of the Lone Ranger, the doctor's true identity is revealed. Not only was he the man responsible for stealing the money (found on his possession), but the same mane responsible for framing Idaho Pete years ago in Montana for a crime he did not commit. Sheriff Cunningham, on the scene, takes over from there as the Masked Man rides away.

Trivia, etc. According to the script, the role of Limpy (one very brief line in the script) was doubled by the same actor who played the role of the Lone Ranger.

Episode #102 [TITLE NOT LISTED ON SCRIPT] Broadcast September 23, 1933

Copyright Registration Number DU# 41593, script received at Registration Office March 20, 1936. **Plot:** Old Widow Sims receives a late night visit from Blackie and Squint, two men responsible for robbing an express office in Kansas and shooting a man dead. When the men attempt to muscle in on her abode, she makes a daring escape after being shot at, and she is found in the desert by the Lone Ranger and Tonto. Curly Jenks, a former employee of the express office, was accused of the crime. The Lone Ranger and Tonto find Curly and prevent him from being hung by the law for the crime he did not commit. The Lone Ranger becomes a sheriff's deputy long enough to catch two men, and dig three graves so Curly is assumed dead. Assuming the name of Slim, Curly is able to lead a new life and the widow receives the reward money.



John Todd

Trivia, etc. According to the script, the role of Curly is doubled by John Todd, who also played the role of Tonto in this episode. Tonto had a much smaller role than Curly.

Episode #103 [TITLE NOT LISTED ON SCRIPT] Broadcast September 26, 1933

Copyright Registration Number DU# 41599, script received at Registration Office March 26, 1936. **Plot**: After the death of Dan McTigue and Steve Loughran, two grizzled old pioneers in Arizona, The Lone Ranger and Tonto follow Geronimo's trail to the Circle J Ranch, where twelve men have been killed and a baby was stolen. After delivering a woman, the sole survivor, to a fort commanded by General Nelson Miles, the Lone Ranger sets out to lasso an Apache Indian, thanks to the speed of the great horse Silver. After capturing a scout for Geronimo, the Lone Ranger leaves him tied with Tonto as he rides the pony into Geronimo's camp. It doesn't take long for the Masked Man to discover that the In-

dian he captured is Geronimo himself and his band of loyals are willing to talk surrender. The Lone Ranger also finds the white baby in a teepee, starved to death. Angry, the Lone Ranger leaks word to General Miles where the Indian camp can be found on the prairie. The fight was short, the end ensured. Tonto then delivered a note to the General where to find Geronimo tied and bound, ready for surrender.

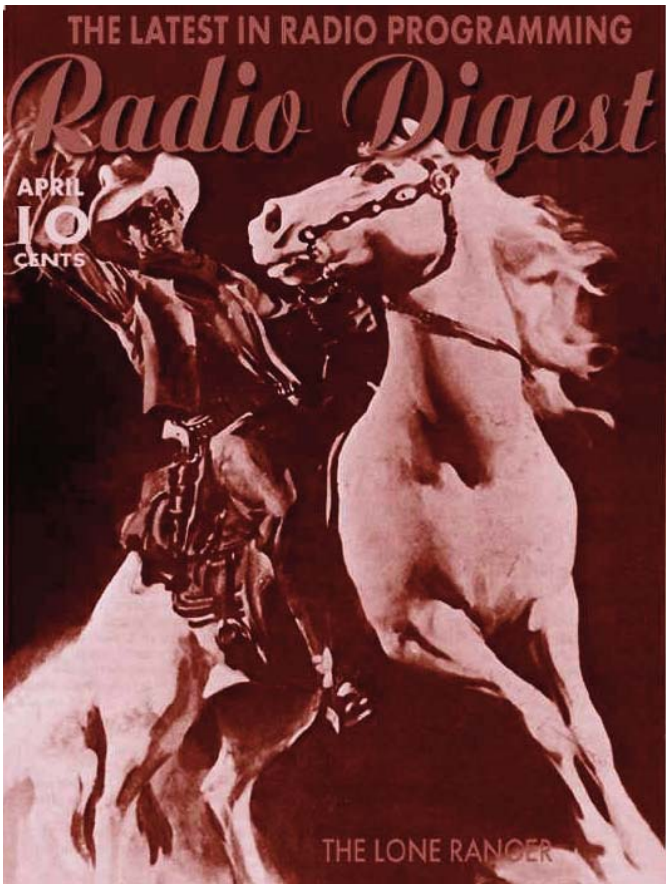
Trivia, etc. The narrator opens the episode with a brief recap of the history of Geronimo, the Apache Leader who brought fear to white men and women around the year of 1886, in New Mexico and Arizona. After reminding listeners that General Nelson Miles effected his downfall, with the aid of the Army, the narrator explains that this episode dramatizes the untold portion of the defeat of Geronimo, which dealt with the Lone Ranger. The episode closed with the following narration: We do not claim that the adventure of the Lone Ranger is history. We can't claim that any of his great deeds are history. No one knew the Lone Ranger, where he came from, or where he went. Perhaps had his name been known, it would have been fully as great as that of Miles, and many other characters of the southwest of the early days… but he is a mystery rider.

Episode #104 [TITLE NOT LISTED ON SCRIPT] Broadcast September 28, 1933

Copyright Registration Number DU# 41770, script received at Registration Office April 3, 1936. **Plot:** Chasing Black Joe and his two henchmen to the Mexican border, the Lone Ranger and Tonto stop momentarily at Smokey Creek to steal a case of dynamite that is being used to find oil wells. Realizing the crooks are going to pass through the K Box Ranch, ten miles north of the Texas oil region, the Masked Man and his Indian companion race to apprehend them, only to find themselves too late. Joe and his men kidnapped Bill Nash's baby daughter and hold her for $2,000 ransom. The Lone Ranger and Tonto cleverly use the dynamite to call a bluff and force the kidnappers into the hands of the law, where the baby is rescued.

Episode #105 [TITLE NOT LISTED ON SCRIPT] Broadcast September 30, 1933

Copyright Registration Number DU# 41978, script received at Registration Office April 11, 1936. **Plot**: Shortly after young Jim Grant marries Betty Hooker in the small community of Baldy's Ridge, his past catches up to him. A crook named Jake tries to blackmail young Jim, because Jim was accused of a stagecoach holdup that he did not commit, but made the mistake of fleeing the scene. Jake managed to get away without being recognized, but Jim is still wanted by the law in Kansas. The Lone Ranger and Tonto, aware of the situation, crease a ruse where Tonto creates the illusion that Jim just struck it rich. Jake's greed for money carries him to the hangman's noose. In return for not spilling the beans to the sheriff, Jake wants Jim



to pay him money. The Masked Man apprehends Jake and turns him over to Jim, giving the youth the edge to resolve the mistake he made in the past. During the confrontation, an attempted murder is made since Jim is wanted dead or alive. Jake receives the bullet meant for Jim and Jake's associate is arrested by the local sheriff. Having heard the entire story from the Lone Ranger, the sheriff figures Jim isn't a murderer and assures him that his past will never haunt him again.

Trivia, etc. When the Lone Ranger bears witness to the marriage, he signs "John Smith." Jim remarks that it was an obvious alias, but "if you don't want tuh tell me yer name, I reckon it's yer own business…" John Todd not only plays the role of Tonto, but according to the script doubles for either Jim Grant or Jake.

Episode #106 [TITLE NOT LISTED ON SCRIPT] Broadcast October 3, 1933

Copyright Registration Number DU# 42091, script received at Registration Office April 17, 1936. **Plot**: Dale Walten is bewildered by the generosity of Abe Forley, when the gold prospector offers him a land deal that even the local judge figures is in Dale's favor. After Dale discovers he was swindled with barren land, and traded a good claim to Abe, the judge does what he can to help Dale and his wife. When the judge passes away, the Lone Ranger learns the story from the newly (and honest) elected judge, Jim Hurley and rides three days away to meet a lawyer who knows more than Abe. Two years later, Abe strikes pay dirt on the land he swindled from Dale and in front of Judge Hurley, quotes the law. A debt that stands for two years without collecting payment is outlawed and can't be collected. The Lone Ranger appears in court and brings up a technicality that forces Abe to pay off his debt of ten thousand to Dale… or face jail.

Trivia, etc. It's verified in this episode that the Lone Ranger is distinguished not just by his horse, but with his laugh. Oddly, the entire story takes place over a period of two years as the narrator explains that Abe worked the land for two years while Dale and his wife lived on the charity of the Lone Ranger and Tonto, before the protagonists faced off to a showdown.

Episode #107 [TITLE NOT LISTED ON SCRIPT] Broadcast October 5, 1933

Copyright Registration Number DU# 42236, script received at Registration Office April 24, 1936. **Plot**: Bill Conroy is found guilty of murdering the local doctor and while the sheriff is trying to get the man pardoned, the Lone Ranger, in disguise, attends a meeting held by Isaac Peterman to discover that a number of men are being hired to form a lynching party. Peterson interrupts the wild furor of the mob and saves Conroy's life, even hiding him out at his house. Suspecting Peterman is the guilty party in a complicated plot to gain control of his wife's Golconda mine stock she had, the Lone Ranger questions the sheriff and then keeps close tabs on Peterman. Hours after Peterman harbors the suspected fugitive, he arranges for his servant to fetch the sheriff and attempts to frame Conroy in the murder of his wife, cinching his hanging. The Lone Ranger interrupts and vouches for Conroy's story, explaining to the sheriff that Peterman was slowly poisoning his wife. When the doctor found out he murdered the doctor and framed Conroy. When the dead woman rises, Peterman, scared, confesses his crime. The truth is quickly revealed: Tonto disguised as the wife, saved her life by arranging for Peterman to stab



a dummy and took his place. She is alive and well but Peterman won't -- he'll face a hanging for the murder of Doc Stanley.

Trivia, etc.This was not the only time Tonto dressed up like a female on The Lone Ranger. Striker, recycling plot devises and original situations, had Tonto dress as a woman in order to lead cowboys into an arroyo in time to head off rustlers in the broadca



Fred Foy

Episode #108 [TITLE NOT LISTED ON SCRIPT] Broadcast October 7, 1933

Copyright Registration Number DU# 42237, script received at Registration Office April 24, 1936. **Plot**: In the town of Rock Edge, Tim Sautter robbed the bank of a considerable sum and when the sheriff snoops too close, murders the lawman in cold blood (he crushed his skull with a heavy piece of wood). Tim then arranges for Slim Peters to take the sheriff's place and Slim promptly arrests Tim's neighbor, Bob Wilson, for the crime. After being taken into custody, Bob breaks free from jail, thanks to the Lone Ranger. Following the Masked Man's orders, Bob hides in a cave until the posse arrives. Escaping from the back of the cave to the other side, he finds Tim waiting to shoot him. A struggle breaks and Bob gets the upper hand. After escorting Tim to the sheriff, he find Bob sticking to his story -- until the new sheriff explains the whole thing. Thanks to the Lone Ranger, he knew all along that Bob was innocent. Both men had different firewood and the one that was used to kill the sheriff matched Tim's. With the help of the Lone Ranger, the posse and the sheriff was in on the set-up to trick Bob into revealing the truth when he confronted Bob.

Trivia, etc. According to casting directions on the script, the actor playing the Lone Ranger also doubled for "Voice 2," a member of the posse.

Episode #109 [TITLE NOT LISTED ON SCRIPT] Broadcast October 10, 1933

Copyright Registration Number DU# 42238, script received at Registration Office April 24, 1936. **Plot:** There is enough evidence to verify the murder of Ephriam Dodds, manager of the Wells Fargo express station in Great Bear. Buddy Gilroy is accused of the crime and jailed pronto by the sheriff with every chance in the world of being lynched for murder in the manner of the swift western punishment. Clarence McGruder, the new replacement, shows a lack of respect for the dead man, but assures the sheriff that the recent robberies of the Wells Fargo stages will come to a halt with him in charge. Gilroy's wife, Jeannie, however, has a long discussion with the Lone Ranger, who suspects her husband is innocent. Later that afternoon, Jeannie cries when she claims her two-year-old daughter accidentally locked herself in the company safe. After moments of confusion and desperation, McGruder uses the combination to unlock the door. The Lone Ranger enters and explains that Dodd was never murdered. Dodd is masquerading as McGruder. The old man confesses that he feared the company would put Gilroy in his position, so he framed the young man for a murder and used chicken's blood as a means of faking the murder scene.

Trivia, etc. Tonto rationalizes that Gilroy is innocent, claiming "Tonto, him know... Injun blood in Tonto, makum know." According to script

notes, the actor playing the Lone Ranger also doubled for "Buddy Gilroy."

Episode #110 [TITLE NOT LISTED ON SCRIPT] Broadcast October 12, 1933

Copyright Registration Number DU# 42344, script received at Registration Office April 30, 1936. **Plot**: Sally Perkins, is truly a most attractive girl. Her father has always looked forward to the time when she would marry the son of his nearest friend, Ben Eastman. He has hoped for this uniting of two of the finest families in the west, and is not well pleased with the attention Sally gives the newcomer, Bert DeForest. Bert is an Easterner who knows nothing of cattle raising and ranching; only how to dress fancy and spend money. At the urging of the Lone Ranger, Tonto kidnaps the girl. Her father searches all night in vain for his daughter, but the Masked Man visits the saloon and suggests if they want the girl returned, they need to send Bert DeForest after her, suggesting he can buy her back. Scared, Bert is persuaded by the men in the saloon to visit the rendezvous, where Tonto strikes a bargain in exchange for the girl. But Ben would rather see her harmed than be harmed and when Ben proves his worth, the Lone Ranger steps in and explains the ruse. Upset, Sally orders Bert to leave and never come back… knowing who would prove their worth as a husband.

Trivia, etc. Tonto advises the Lone Ranger in this episode not to interfere with romance, even if it was to assist the course of events for the better. Months later, in the broadcast of Feb. 21, 1934, the Lone Ranger provided romance when a tough sheriff tries to bust up his daughter's marriage.

Martin Grams Jr. is the author of numerous books about old time radio and television programs, including the recent books, Gang Busters: The Crime Fighters of American Broadcasting and The Green Hornet: A History of Radio, Motion Pictures, Comics and Television. Martin acknowledges a hearty thank-you to Terry Salomonson and Fran Striker Jr. for their assistance.



Although this article does not apply directly to old time radio series and MP3 files, the same rules do. Therefore, we think it very valuable.

Online Copyright Myths

By Judith Kallos

Possunt quia posse videntur ~ (Latin: They can because they think they can.)

One of the most misunderstood issues online has to do with copyright. Both with e-mail and Web site copyright issues. For some reason, as with many things online, there is this incorrect perception that anything goes.However, many are finding out the hard way that when it comes to protecting creative collateral, copyright

is law. And, copyright laws can and are being enforced online. No, I am not an attorney. Nor do I play one on T.V. But Ican help you avoid potential problems based on guiding clients for over a decade. Hopefully, this effort will help others from finding out the hard way that copyright is alive and well online.

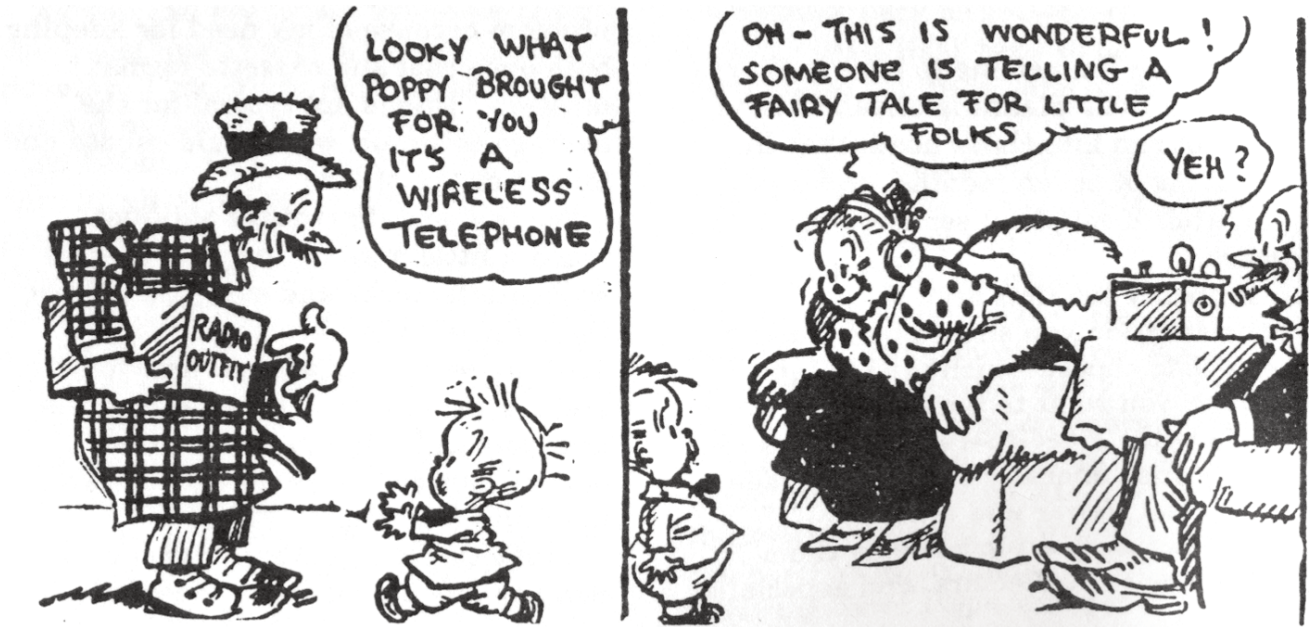
1. "I can right click, save anything online and use it how I wish." This is a perfect example of just because you can doesn't mean you do! Those graphics or files were created by someone out there. They legally attained the copyright upon that file's creation. Without their specific permission to use that file or graphic, you have no right to just take it and use it as you please. Always ask a site owner before you illegally swipe anything off their site.

2. "As long as I note the author's name, I can use their site's content on my site." Although you are being nice and giving credit where credit is due, you still need to ask the author's permission to post their work on your site.The author may not want their information posted anywhere off their own site or they many not approve of your site as a venue for their information - that is their choice to make not yours. Always ask a site owner if you can use their content before you put it on your site.

3. "I can link to graphics on other sites so that they display on my site." O.K., maybe you didn't actually download the graphic and put it on your server, but if you are displaying someone else's work on your site without their permission the bottom line is still the same. And, you are using their server's resources to display something on your site. Shame on you!

4. "I can display pages from other's Web sites within frames on my site." Many site owners prohibit their site pages from being framed within another site because it gives the impression that the other site created the information. Many times folks innocently do this so they don't have to send site visitors off their site for information they want to provide. Others do so to precisely give the impression it is content they created. A better option is to link to the information you like and create a new window to open when doing so to ensure your site is still available to your site visitors.

5. "If I only quote a portion of another site's

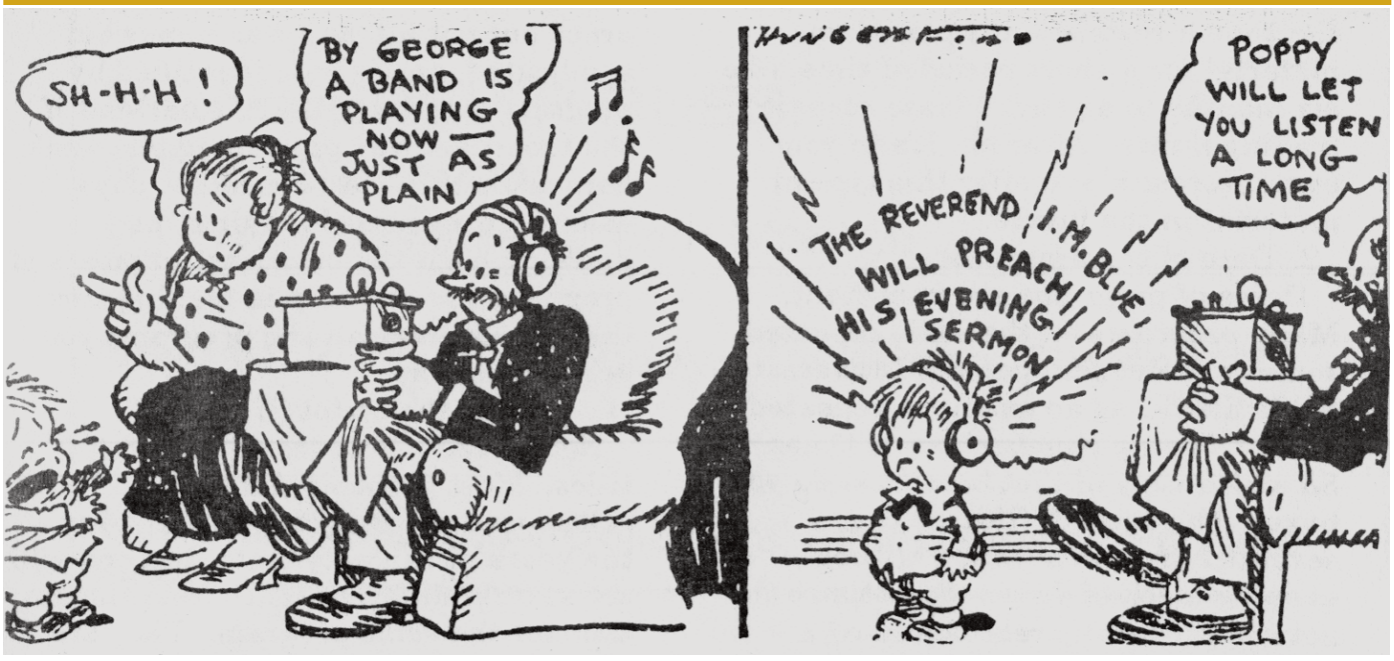


content and link to them I do not need their permission." Again, it would behoove you to have permission to do so. Using only portions allows you to possibly give the wrong impression about the author's overall content and this can be misleading at best. If you want to quote any written work in whole or part you need to ask permission to do so.

6. "If I pay someone to create graphics for my Web site, I own the copyright to those graphics." Not necessarily. Unless your agreement with the graphic artist explicitly states that upon your payment all of their rights are then transferred to you, you most likely only have exclusive license to use those graphics. And to purchase the full copyright will cost you a bunch more than simple exclusivity! Understand that the moment anything is created whether it be written or drawn, the creator owns the copyright, -that's the law. Over the years I've had clients claim they own copyright just because they paid me to create this or that. It simply, legally, is not the case (and my contract(s) clearly state this - including their option to purchase my copyright if they so choose). Copyright can only be transferred in a written legally binding agreement signed by the creator of the work stating they are transferring their rights to you. Saying you own it because you paid for it doesn't make it legal fact. If you do not have a written agreement specifically transferring the copyright to you, you do not own the copyright to those graphics.

7. "E-mail is not copyright protected once it is sent." E-mail is a written work that once created is copyright protected by the author. This means you cannot post publicly an e-mail sent to you privately. You cannot post private e-mails to your site, to message boards or to your blog without the author's specific permission to do so. Just because an e-mail was sent to you as a private communication does not mean you then own it and can do with it what you like. In addition, e-mail that is posted to a group of people, on a mailing list or Newsgroup does not make the e-mail available for reposting, copying, or any other use - not without the express and written consent of the writer.

What's the bottom line with online copyright? Courtesy! Don't assume that you can use, repost or take anything you find online sim-



Cartoon from The Wireless Age magazine May, 1922 "Listening In"

ply because you can. Be a courteous Netizen and always ask first! You might be interested to find a DMCA (Digital Millennium Copyright Act) page and policy statement on your ISP and hosting provider's Web sites to handle complaints and reports of the above types of copyright abuse. Take some time to read that information and make yourself aware of your rights and make sure you do not infringe on others. The main resource for all the legal mumbo jumbo on online copyright and the DMCA is on the Government's site.

Again, I am not an attorney nor am I providing legal advice. I hope I've informed you of some of the issues that need to be seriously considered by all who are online whether they are creating their own or using others creative or written works.

Judith Kallos is an authoritative and good-humored Technology Muse. Check out her new book:"Because Netiquette Matters! Your Comprehensive Reference Guide to E-mail Etiquette and Proper Technology Use" at: http://www.BecauseNetiquetteMatters.com



Tuesday, October 4, 1928

Online Copyright Ignorance

By Judith Kallos

Over the past week or so I've worked with several clients who did not realize the impact of innocently taking others writings, photos or graphics and pasting them on their site or Blog. Some even keeping the links for photos intact to the server/site they stole them from! Yes, stole. Copyright applies to the Web and everything on it. E-mail is also copyright protected.

Copyright is a person's exclusive right to reproduce, publish, or sell his or her original work of authorship. That means you need to ask if you want to use anything created by anyone else on your site or Blog.

With e-mail, this means you do not post publicly e-mail sent to you privately without permission of the Sender. Period.

When it comes to your Blog or Web site, you cannot post content, photos or graphics without the original author/creator's explicit permission to do so — even if you do link to their site. They may not want to allow you to have their information or work on your site/Blog — that is their choice to make. If you want good content for your site, be prepared to give credit (check out EzineArticles.com).

The Internet/Web is not a "public domain" environment as so many who freely use others works without asking permission prefer to believe. You may find that you get your site shutdown for that incorrect perception!

The official scoop on Copyright:

Copyrights are governed by the Copyright Act of 1976 contained in title 17 of the U.S. Code. The Act protects published or unpublished works that are fixed in a tangible medium of expression from which they can be perceived. The Act does not protect matters such as an

idea, process, system, or discovery. Protection under the Act extends for the life of the creator of the work plus fifty years after his or her death. For works created before January 1, 1978, but not copyrighted or in the public domain, the copyright starts on January 1, 1978, and extends for the same period as for other works, but in any case will not expire before December 31, 2002.

Prior to the enactment of the Act, copyright protection was available for unpublished works only under common law. The Act abolishes the common-law rights, as well as any rights available under state statute, in favor of the rights available under the provisions of the Act. The Act provides for certain exceptions, however, including rights to protection for works not fixed in a tangible medium of expression, and rights regarding any cause of action arising from events occurring before January 1, 1978.

Due to the new online environment, there is the Digital Millennium Copyright Act of 1998 [PDF] specifically to protect online copyrights. For more info on copyright and how to protect yourself, check out the Government's site @ http://www.copyright.gov.

If you ever find your works have been stolen, find out where the site is hosted by doing a domain WHOIS search at any Domain Registrar. Look at the Technical or Name Server information to determine where the site is hosted. Then, go to that hosting company's Web site and look for their TOS and Copyright, DMCA complaint process. You will be required to follow that process to the "T" which includes making legally binding statements that what you state is true while providing information to support your claim and reflect your work was taken or plagiarized without your permission.

On a weekly basis I find sites and Blogs that post my work without my permission. I then file a formal DMCA complaint with the company hosting the infringer or plagiarizer and they are swiftly shutdown, taken off line! Hosting companies simply do not want to deal with the liabilities created by those who use their platform illegally.

So the moral of the story? If you did not write it or create it — ask the person who did for permission and respect their rights!

Secret Codes continued



There's almost no body who knows me who isn't aware that I'm a dedicated fan of the radio-serial Captain Midnight. As soon as I started listening avidly to the show, I sent for my first Code-O-Graph, the 1946 Mirro-Flash model.

To my youthful gaze, the gleaming badge was extremely impressive, and it started me first collection of Code-O-Graphs. I used the badge every time there was a Secret Squadron Signal Session, and thus was clued into what was coming. The 1946 model was the last of the badges, I found out decades later, and it served me faithfully throughout the year it was being used.



The next year's Code-O-Graph was the first pocket item. The Signaling Code-O-Graph (or Whistle Code-O-Graph; the accompanying manual was a bit vague on its official name) was the first pocket item.

It was the only Code-O-Graph made entirely of plastic. The red disk with the cipher alphabet on it jutted out a bit more than good design

should have had it, but it functioned well enough. The 1948 Code-O-Graph was especially awkward.

The Mirro-Magic Code-O-Graph. so called because of a polished metallic mirror on its red plastic back,had friction-coupled cipher elements, and the soft aluminum elements resulted in slippage. Deciphering messages that season was quite a chore, but I persisted, seeing in my young perspective that ea.ch message was Important. It did take me much longer to decipher messages that season than any other.





The 1949 Key-O-Matic Code-O-Graph, which, alas, was the last of the breed, was a winner, and addressed the slippage difficulty of its immediate predecessor.



If anything was an Achilles heel for that unit, it was the tiny key, which I lost early on. I figured out how to field-strip the unit and repo sition the gears, then reassemble it. Not a very elegant solution, but it worked. (Others used unbent hairpins to substitute for the key. Well, whatever worked.)

The 1949 Code-O-Graph was easy to work, once it had been set. Only one number and letter appeared in its tiny windows (thank Heaven for the sharp vision of childhood: reading one of mine now is a lot more difficult, usually requiring magnifying lenses). It was the last Code-O-Graph because the program shifted from 15-minute serial to half-hour complete adventures. This meant that no secret messages were necessary to preview the next episode, and so the era of Code-O-Graphs came to a close. The 1949 Code-O-Graph was the last of the breed.



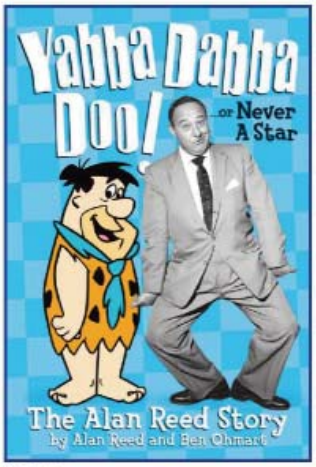
Although there were a few other radio-premium "decoders," the scope of most of them have been covered in the above discussion.

Although the golden age of radio has long passed, occasionally, someone will obtain recordings of the old shows. If a radio-premium collector happens to have a number of these cryptological devices, it's still fun to jot down the message, and reach into one's collection to decipher what closed the episode.

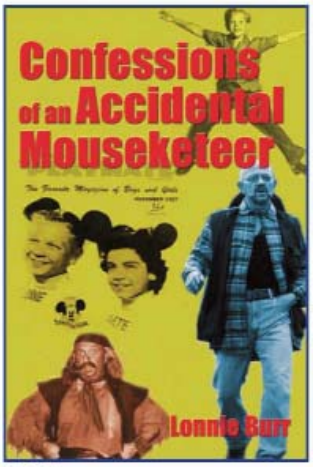


Bear Manor Media

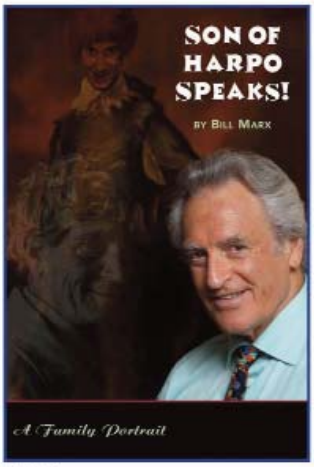
Can you resist looking at these great titles from Bear Manor Media?



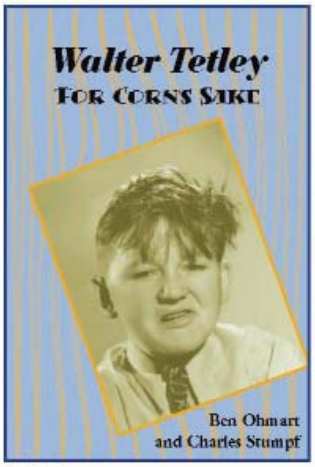
$19.95



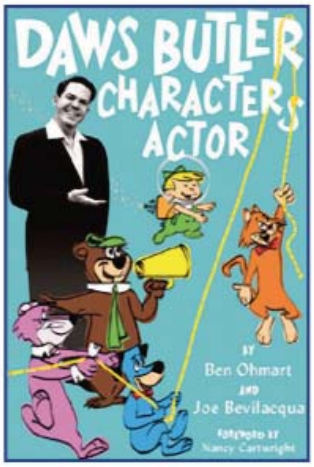
$26.95



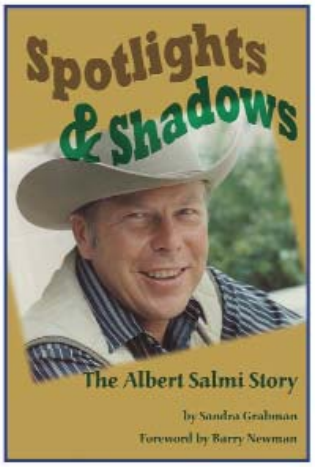
$24.95



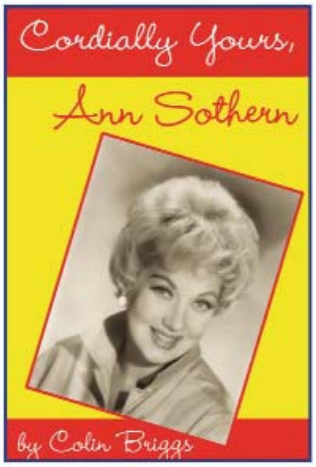
$24.95



$24.95



$19.95



$24.95

Check out our latest titles!

BearManor Media P O Box 1129 • Duncan, OK 73534-1129

580-252-3547 (Sandy Grabman)

www.bearmanormedia.com

Add $5.00 shipping for the first book, $1.00 for each additional

Please join our online mailing list for news and coupons!

http://groups.google.com/group/bearmanor

Contact us at books@benohmart.com